

An Open Letter To The Candidates For State Offices

This letter is addressed to each person seeking office in the government of the State of Florida. It is addressed to the candidates for Governor, for the State Cabinet, and for the Senate and the House.

Architects of Florida are concerned about the future growth of this state. Each of you is also concerned, as evidenced by the fact that you offer yourself for public service. I believe our goals are common . . . to insure the ever-increasing healthy growth of Florida. Florida is on the move. Our rate of growth has been among the leaders in the United States.

This growth, however, is creating new problems and aggravating old ones. It is these problems about which architects are deeply concerned.

It is the obligation of our state government to provide the framework for guidance to solutions of these problems. It is YOUR obligation to speak out at this time, to tell your views on this framework of solutions.

Let me point out for your knowledge and understanding some of the critical factors affecting one of the greatest industries of Florida — construction — which is related directly to growth.

STATE BUILDING CODE — No uniformity of building requirements now exists on a state-wide basis. Construction is confronted with a variety of authorities, often overlapping and conflicting. The results of this situation are technical confusion, increased costs, and hardship to the

public and building projects alike. Hurricanes recently underscored the need for effective building code requirements on a statewide basis. Do you favor a commission empowered to develop and implement such a code?

MECHANICS LIEN LAW — As a result of the diligent work of an interim study committee, the 1963 Legislature enacted a new mechanics lien law which provides infinitely better protection for the owner. Three years of use have indicated need for refinement and polishing. The law is over-complex and owners are confused as to procedures and protections. Would you



JAMES DEEN, AIA

THE PRESIDENT'S MESSAGE

sponsor the necessary legislation to provide clarifications of these provisions?

REGIONAL PLANNING — Growth in our state requires more state-wide, long-range planning than has yet been done to conserve our natural resources. New people, new roads, new cities are without control and could destroy forever the land and the seashore. We must preserve parts of our open space as public facilities adequate for future needs. Would you offer firm leadership toward establishing a regional planning authority?

AESTHETICS — Florida's tourism depends on sunshine and beaches. Yet these alone will not be attractive enough for future travelers. A society's architecture is the greatest tourist attraction. Contemplate Paris, London, New York. Any contribution state government can make to stimulate orderly and beautiful development will bring profit and pride to visitor and resident alike. The character of this environment is properly a concern of government. Government must set the best example for others to follow. Florida needs a Commission on Environmental Design. Will you advocate this Commission to assure that structures will be designed at the highest creative and professional levels?

These are not all the problems — but they are an important beginning. Architects will support those candidates who demonstrate the best awareness of these problems — and who show a desire to do something about them.

For Reference

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THE PRESIDENT'S MESSAGE

Inside Front Cover

WE NOMINATE ROBERT LEVISON

4

A MESSAGE FROM BROWARD WILLIAMS

5

DISTINCTION OUT OF NOTHING

An article by

Professor Robert Willson

7-8

SCULPTURE — NEW TECHNIQUE FOR BEAUTY

The Professional Arts Building in Miami

9

EDUCATION RESEARCH PROJECT

An interview with

Robert L. Geddes, FAIA

14-15

PERSPECTIVE

16

CALENDAR OF EVENTS

20

ADVERTISERS' INDEX

20

DESIGN CONCEPT SEMINAR

Back Cover

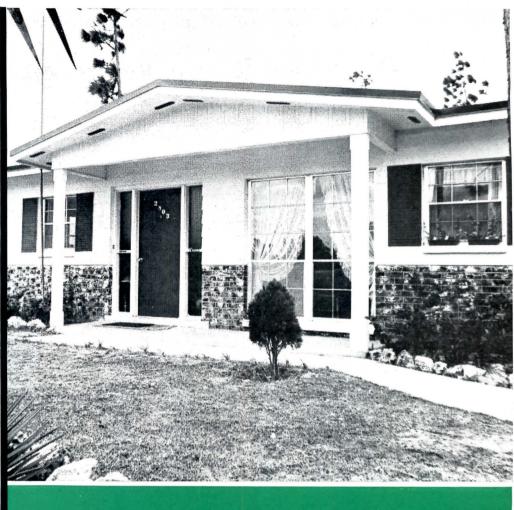
FRONT COVER — Reproduction of an engraving by Giambattista Piranesi, entitled "Views of Rome." Piranesi, famed Italian draftsman and etcher, engraved over 1000 plates in his lifetime — 1720 to 1778.

VOLUME 16 NUMBER 4 1966





HUGH EDWARDS, INC. Builder & Developer



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Hugh Edwards, Inc. were the first volume builders of "Total Electric" Gold Medallion homes in the Gainesville area. Their Village Green development has approximately 50 Gold Medallion homes.

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Edwards concludes, "Many buyers ... have volunteered that they would insist on electric radiant heat in the next house they purchased."

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Florida Municipal Utilities Association

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An organization to improve and extend the uses of concrete, made possible by the financial support of most cement manufacturers in the United States and Canada.

Florida's Nominee for AIA Vice-President



ROBERT LEVISON

The Florida Region of the AIA has an opportunity this year to present to the AIA a vice-president never-to-beequalled by any other region in the Institute.

Robert Levison has been nominated by the region. The election to this office will take place in Denver, Colorado, between June 27 and July 1, 1966. Bob Levison has been endorsed by other chapters in the country and there is optimism everywhere about his election.

Bob is opposed to making a campaign as such; however, he cannot object to his friends making personal contacts on his behalf. Florida is proud of "dear ole Bob" and is willing to share his talents and personality with all of the AIA

He can be remembered for his meetings at Sarasota, Boca Raton, the bouquet of roses in Jacksonville and the 'ole' rocking chair in Clearwater; for his work on almost every phase of state association and region business; and for his everlasing enthusiasm which exemplifies a driving force to take on a job and make good at it.

As a matter of background for a few new members who may not have met him, Bob lives in Clearwater with his wife Roberta ("Tooty"), daughters Barbara and Carol, and son Ronald. He was graduated from the University of Florida in 1937, retired as a lieutenant colonel in the U.S. Army Reserve in 1962. His community services are too numerous to mention, as they include almost everything in his city, county and such membership as Chambers of Commerce, Lions, Boy Scouts of America, etc. In the Association, his activities included local, state and regional groups. Bob has held almost every office in these groups and is impressively serving now as chairman of the Commission on Professional Society for the AIA.

There are few opportunities for Florida, architecture and the Institute to receive the benefits from such a man. If you have some friend in the AIA, out-of-state, and desire to send him a copy of this resumé, request the executive office in Miami to send you some additional copies and then really pull for "dear ole Bob" in June!

Muzak sound Muzak sound systems provide building-wide commusystems nications. Speakers are balanced for full range reproduction of programmed background music and voice-paging or public addressing. Your local Muzak franchiser can provide expert assistance in placing speakers for exact coverage according to size, ambient noise, and special needs of the areas to be installed. Whenever you need versatile sound and music Muzak franchiser.

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Message to the Architectural Profession

by BROWARD WILLIAMS

State Treasurer and Insurance Commissioner

Promptly following the impact of hurricane Betsy on our state, I visited south Florida and personally made an on-the-ground investigation over the entire area involved, including the Keys. This indicated the need for a thorough study of all factors contributing to the damage sustained and the formulation of recommendations deemed advisable to minimize or preclude such in the future. Obviously, this would include building codes, the quality of their enforcement, hurricane watch programs, ordinances or regulations relating to safety to life and property from the standpoint of the perils of windstorm including flooding, wave-wash and tidal wave. With safety to life and property and the availability of insurance facilities necessary to the continued development of our state uppermost in mind, I appealed to the State Cabinet which promptly authorized the funds necessary to conduct the survey and the expense of publishing the report.

The next step was the selection of personnel qualified to serve on the survey committee. The wide scope and comprehensive nature of the work necessitated care in selecting men of high calibre in their respective fields. Fortunately, this was accomplished and I am both pleased and proud of the results. As you will see from the report, the committee included two prominent members of your Florida Association of Architects who contributed generously of their time and services.

The committee began work immediately, conducting a thorough investigation of the damage done by hurricane Betsy and visiting as many building officials as possible. The Insurance Information Council of Dade County co-operated by arranging "A demonstration of the wind and debris-resistive characteristics of advanced window and door products in the interest of reducing hurricane property damage". Window, Door and Glass Section Tests were conducted by various industry representatives. Also taking part in this program were representatives of Florida Savings & Loan League, the FHA, AIA, Metropolitan Dade County Building Office and the Board of Appeals of Broward County. This interesting program demonstrated the ability of both the glass and metals industries to produce units with the capability to withstand wind forces up to and including 200 miles per hour with added impact stresses. It was timed to follow the closing of the convention of the Southern Building Code Congress at Miami Beach in order to give the delegates to this meeting opportunity to attend and observe the tests. This entire program was both interesting and informative and I would like again to extend my personal gratitude to the Insurance Information Council and to all of the various people who so kindly took part in it or contributed to it in any way.

The committee received the full cooperation of all who were contacted, which greatly facilitated the work and I am grateful to them for this. Of particular assistance, however, was the Metropolitan Dade County Building Department under Mr. Robert F. Cook, Director Building and Zoning, who made available the detailed reports of individual inspections of the damage sustained by a large number of buildings of various types and classes in Dade County.

In addition to the damage observed from hurricane Betsy, the committee also examined the records of other recent storms as well as the histories of certain hurricanes of the past, particularly those from which valuable lessons were learned. The report will be found to contain track charts and meteorological data of interest on these.

The survey also included an examination into the various building codes in effect and an evaluation of the enforcement found in as much of the lower East Coast territory as was possible.

A special sub-committee was appointed for the purpose of surveying the damage sustained by mobile homes, travel trailers and motor vehicles. This study also extended into other recent storms, such as Cleo, and the results will be found in a separate

section of the report.

The survey report will be found to contain a number of recommendations, too numerous to be detailed in this article. Speaking from the standpoint of buildings, suffice it to say that these concern mostly the areas of glass, roof coverings, products testing and enforcement. Consideration has also been given to the advisability of a state-wide minimum standard building code to apply as detailed in the chapter by Mr. Ivan H. Smith, AIA. Of particular interest is the advancement of the idea of the "Certified Building"; how this can be achieved and its possible advantages.

The committee has given thorough study to the problem of minimizing the severe damage to glass. Several recommendations for amendments to building codes have been made to accomplish this. Notable among these is the proposal of an authorized testing laboratory for the purpose of testing glass and other products against wind forces, and labeling to indicate the rating. In short, to render from the standpoint of wind forces a service comparable to that of "Underwriters Laboratories" for fire. This would expand and in no way reflect on the good work now being done by certain jurisdictions. Better protection for large lites of glass has also been stressed by recommending building code requirements for more general use of storm shutters of standard design for all large lites of glass in first and second stories of commercial buildings, readily accessible from the

Of importance was the discovery of the failure of roof coverings applied over certain light-weight slab materials in wind forces considerably below the design load.

The survey and study do not confine themselves merely to one hurricane. The report is more comprehensive than the usual and it is earnestly hoped that it will serve to encourage better construction, more careful attention to the protection of property upon the release of a "Hurricane Watch," and greater safety to human life.

"BIG NAMES" CHECK ALL ANGLES — THEN GO GAS! Holiday Inn, Sears, Howard Johnson, Grant's, Ramada Inn — you can be sure the big chains check costs, performance, dependability, everything before they decide. So what happens? New 6-story Holiday Inn in Hollywood and 9-story Howard Johnson's in Miami Beach signed up with Peoples Gas System for cooking and central water heating. And Gulf Natural Gas will supply natural gas air conditioning, gaslights, heating, all-gas kitchen and water heating to Ramada Inn; and heating and hot water for big new Sears and Grant's stores in Ocala.



SWEETEST STORY YET ABOUT NATURAL GAS . . . IT'S A HONEY! Tropical Orange Blossom Honey, New Smyrna, converted oil-fired steam boiler and L.P.-fueled dryers and vats to natural gas for higher efficiency, lower costs. South Florida Natural Gas Company did the honors.

HOT WATER RIDES HIGH (10 STORIES) WITH NATURAL GAS. La Fontana Hi-Rise Apartments in West Palm Beach had Florida Public Utilities convert two 50-HP Boilers and 1,200,000 BTU Pool Heater from oil to natural gas. Manager says 10th floor apartments have had unlimited supply of hot water for first time — well-pleased with switch to cleaner, more dependable fuel.

INDUSTRIAL USES OF NATURAL GAS STILL GROWING. Southern Gas and Electric estimates doubled facilities at Bradenton's Tropicana Industrial Glass Co. will push its annual use of natural gas past the billion-cubic-feet mark. City of New Smyrna Beach has converted its Asphalt Plant to natural gas. In Ocala, National Hood Company is expanding its plant, and stepping up its use of gas in manufacture of steel doors and kitchen range ventilating hoods, while nearby Cummer, Inc. will fire a new 100-H.P. boiler with gas for its building block plant. In West Florida, Marianna Municipal Gas System is serving a new 50-H.P. boiler in Rhyme Manufacturing Co.'s furniture plant.

CLEARWATER CONTINUES BIG MOVE TO GAS AIR CONDITIONING. Continuing a trend which counts some of the State's most impressive gas air conditioning installations, Clearwater's Gas Department reports 120-tons for new Bayview Gardens 99-unit hi-rise, also Central all-gas kitchen; heating and heating water also featured in 309-unit Gardens Apartments, 55 buildings in all.



LIKES IT SO WELL HE ORDERS MORE! Ardmore Farms Orange Juice, Deland, already uses natural gas for their citrus pulp feed mill dryer. Now Florida Home Gas will supply three 100 H.P. gas engines to drive refrigeration compressors for frozen juice storage rooms operating at 30 degrees below zero . . . a job where dependability and economy are essential. Across state, Ft. Meade Gas Department is supplying some 15,000,000 cu. ft. of natural gas for Citrus Feed Dryer and Fruit Processing Boiler for Fort Meade Canners, Inc.

CONVERSIONS...CONVERSIONS...EVERYBODY'S DOING IT. In New Smyrna Beach six laundries have converted from oil or L.P. to natural gas since January 1. In Ocala, Silver Springs Sportswear and two cleaning establishments headed a parade of eight motels who made the switch from oil this year.

"SUCCESS STORIES" FROM ALL OVER FLORIDA! Fort Pierce Nursing and Convalescent Home cooking, heating and heating water with natural gas. It's all-gas kitchens for cafeterias at Boca Raton's Florida Atlantic University and Seacrest High School. Crescent City reports 46 gaslights for street lighting at Welaka Mobile Homes, expected to grow to 1400 homes in an all-gas community. Fort Pierce serving new Holiday Inn with natural gas for cooking and hot water plus heating and laundry facilities. Lake Apopka Natural Gas District has completed mile-long pipeline extension to serve Sunland Hospital and Silver Star Estates west of Orlando.





GENIE GOOFED! GASGRAMS MISSED BIGGEST AIR CONDITIONING STORY OF 1965. When the first air conditioned baseball game in history was played last April, Gasgrams slept soundly while natural gas cooled Houston's Giant Astrodome. Now wide awake, and with baseball once again in the spotlight, Genie calls attention once again that jobs just don't come too big for natural gas air conditioning!

DISTINCTION OUT OF NOTHING

By ROBERT WILLSON, SCULPTOR

A study of architecture and sculpture in relation to quality

The author, Robert Willson, is a sculptor of world-renown and a professor in the University of Miami's Art Department. Advisor for the Lowe Gallery for the past 14 years, Professor Willson is the recipient of numerous national and state art awards and fellowships. In 1964, he was an international panelist on glass at the World Congress of Craftsmen. That same year, he presented a oneman exhibit in the city of Venice, Italy. Robert Willson has become a leader in the highly-specialized and ancient art of glass sculpture.

DEFINITIONS

Symposia on the subject of the sculptor's relations with the architect have become frenetic. Each of these ancient professions claims not to need the other — and does not. Each seeks delightfully sterile isolation, to avoid contamination from the other, and each of course has a special monopoly on delicate taste.

Most sculptors know little about architecture; most architects know the same about sculptor or art. And the real question today is *not* whether architecture and sculpture must work together. Obviously they have no living necessity of laboring cooperatively. Buildings today survive without sculpture. Likely sculpture does not need an architectural location, for it is shown well enough in museums, galleries, and homes.

The important question is: do both professions lose their chance for greatness by not working together? By not having a vital desire to work and think together?

The answer is likely to be yes! Both have lost much already, particularly architecture.

It seems to be the concensus of critical opinion that there is little

significant relationship between art and architecture at present. Laissez faire is implicit. Mies van der Rohe said that modern architectural design is too complicated to permit the architect even to try to take care of the other arts.

How precisely wrong he was! How desperate the need of sculpture in architecture. Combined, architecture and sculpture may equal greatness; alone either is the loser.

A BRILLIANT CO-HISTORY

We have within us racial memories of ancient buildings in which art and architecture were one and the same thought. It is a list which is a credit to mankind.

The great Temple of Rameses II at Thebes is a majestic place. The beloved Parthenon on a hill in Attica. That sparkling gem, the Cathedral at Chartres; and the happy Sainte- Chapelle in the Seine. The Temple of the Warriors at Chichen Itza. The sacred Ajanta Cave in Hyderabad. The great Stupa at Sanchi. And the many others made from the earlier strength of our kind.

The significant architecture of antiquity used art as a known tool for the establishment of human purpose. That it was usually a religious purpose is not as important as the fact that it was an *authentic* purpose.

This brilliant history ended some centuries ago when man became a modern, industrial, and technological creature who thought he could do without a public art. Since then, buildings generally have lacked even elementary evidence of art conceptual stability and thus of human purpose and permanency. The bulldozer is the architect's finishing tool.

Reference may be made to the unrelieved monotony of the Lever building, the clumsy block of the United Nations, the clutter of UNESCO, the stack of crates at the new Lincoln center, the Bauhaus sameness in a thousand cities, colleges which look like factories, irrational screens, unchurch churches, and millions of depressing project houses and apartment complexes.

Exceptions to mediorcrity are few in recent years. Yet surely these very exceptions indicate a direction for sculptors and architects. Henri Matisse's Chapel of the Rosary at Vence is a pleasure. The English have a proud achievement at lofty new Coventry Cathedral. The Assy Church and the Audincourt Church both are revolutionary. Le Corbusier's Pilgrimage Chapel, Notre-Dame-du-Haut, at Ronchamp, is expressive, and many private homes are experimental and tasteful.

Yet, greatness may be slow to come to today's works in any field just because architecture and sculpture do have their independence.

THE ATTITUDES

Some periods of man's history have been unusually rich in art and there seems to be a discernable pattern in them. Invariably the art eras have come during strong nationalistic surges, when racial pride reinforced the national fellowship, and when there was common agreement among citizens as to values, ideals, family, and religion. Wealth usually was present to liberate the revolutionary statement which is dominant in all great art.

The difference between the situation in ancient times and in the modern world is obvious. Then there was a known and valued harmony which gave unity and achieved a set purpose. Today, lacking both purpose and

group cohesion, we have become arbitary, coincidental, organizational, and anti-freedom-for-the-individual.

... Cutting across all eras, all races, and all art styles is the one word: Quality. Perhaps older races more truly sought quality as the mark of their work? Perhaps today we will settle for less?

THE SCULPTOR

Phidias! Michelangelo! Leonardo da Vinci! Forget it. There are no more of the breed left. Not in your century.

Great architecture, we see in these examples, has been produced often by the man who was a sculptor, a painter, an architect, a civil servant, and a philosopher, all in one package.

By contrast in our era of specialization and organizational fanatics, we need not expect such a man to appear. He was eliminated at the start, perhaps in the first grade.

Today there seems to be this critical judgement that architects and sculptors cannot really work together, because each profession expects to retain its full independence. The result is that art on a building becomes an afterthought, or a decoration. Cooperation is a practical myth.

No longer do commissions seem to produce work of quality, thus eliminating one of the traditional contacts ... There has never been so much confusion between the meaning of talent and the meaning of the prestige of a commission. The commission goes to the salesman. It no longer has validity.

THE SOLUTION

Perhaps the solutions for a meeting of minds between sculpture and architecture will come in these four areas:

1. Quality: when there is quality there will be important art and architecture. There is no other rule or way. Quality in man comes from development to the utmost, narrow but selective. It does not come from synthesis, one-world, brotherhood, government contracts, or critical rank.

2. Authentic purpose: the human personality has always revolted against make-work. He likes to have a reason even for his art. If religion was the authentic purpose up to now, and if we are losing confidence in it, we must find another causative. Without real desire for art, the decorative and playfully sterile products of today—such as the op, the zip, the mop, and the neon — will continue.

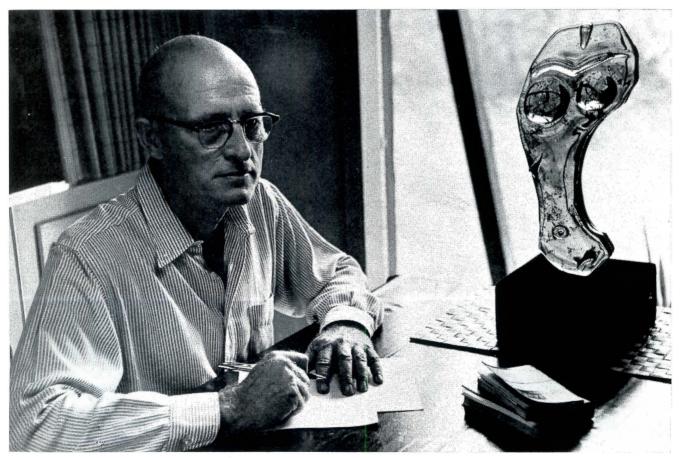
3. Presentation architecture: the one-artist building such as Matisse's Chapel at Vence seems to be a direction worth further study. If the artist and the architect can not now work together on a building, then the

architect, to achieve a cultural quality and unity in his structure, must make a personal display of the artists he selects. The art should not be used to decorate areas, or be made to fit in like a caged animal. But the variables in the building should be handled to make a presentation, like a jewel, of the art.

4. The museum: the rise of the public museum all over the world is a force not well understood by most architects and sculptors. While the museum offers sculpture a proper display and respectful attention, it does so in an artificial collection, indoors, without need of the architect or of permanency. If the museum culture takes the place of personal judgements, there may be no future need for architect - sculptor cooperation. Sculpture will be simply slanted to the exhibition and review page.

Great architecture has always been a building plus its special art. Without sculpture on the building, there will not be quality—history tells us this fact—and without quality, there will not be greatness.

Perhaps we are willing to settle for less. But make no mistake about it, no building of cultural value will be built without art, however you plan it. You can not make distinction out of nothing and still give us reason to return again and again to the temple.



SCULPTURE

The problem of incorporating art and craftsmanship into an office building simply for the sake of beauty has been a highly expensive and unsolved problem for most developers and investors who are working on



However, a Miami sculptor has devised a new concrete casting technique which could go a long way towards enhancing the usually lackluster facades of office structures. And it can be done at a reasonable cost.

The sculptor is Albert Vrana. And the project on which he is applying his talents is the Professional Arts Building, 1150 NW 14th St., a \$1.5 million project.

The six-story building will have over 20,000 square feet of sculptured bas relief on its giant 60-foot exterior wall panels. They are all designed by Vrana and are being made with his new casting technique.

Vrana's technique is largely based on the material he uses for molds. It's that feathery styrofoam which came into popularity recently and is used for everything from ice chests to children's toys.

Vrana began work on the building panel project a year ago in his own studio where he also works with copper, iron, and stone in creating decorative items for homes and commercial establishments.

However, this phase of the project quickly outgrew his studio when he started designing the styrofoam molds for the Professional Arts Building. After all, there are few studios that will accommodate forms of 60 feet in length. His current workroom is an old lumber yard warehouse on NW 17th Ave.

Vrana and his four assistants are currently carving the master design into the styrofoam sheets, working in reverse in



Professional Arts
Building in Miami is
being constructed by
a group of doctors.
The sculptured
building, which will
be ready for
occupancy next
month, was designed
by Herbert H.
Johnson &
Associates,
Architects.

order to create areas of high and low relief.

The 60-foot sheets, each 12 feet wide, are placed side-by-side on the floor of the warehouse and the master design is transferred onto them. The sculptor and has assistants then cut the design into the foam, using such tools as heated knives, saws, grinders, and wire brushes.

After the sculpting was complete, the forms were taken to a concrete firm where required reinforcing steel were added and the molds encased by steel forms to add strength to the styrofoam while the concrete was poured.

After the concrete had hardened, the styrofoam was stripped off and the panels stacked in the yard for curing. As construction proceeded, the panels were trucked to the project site as needed.

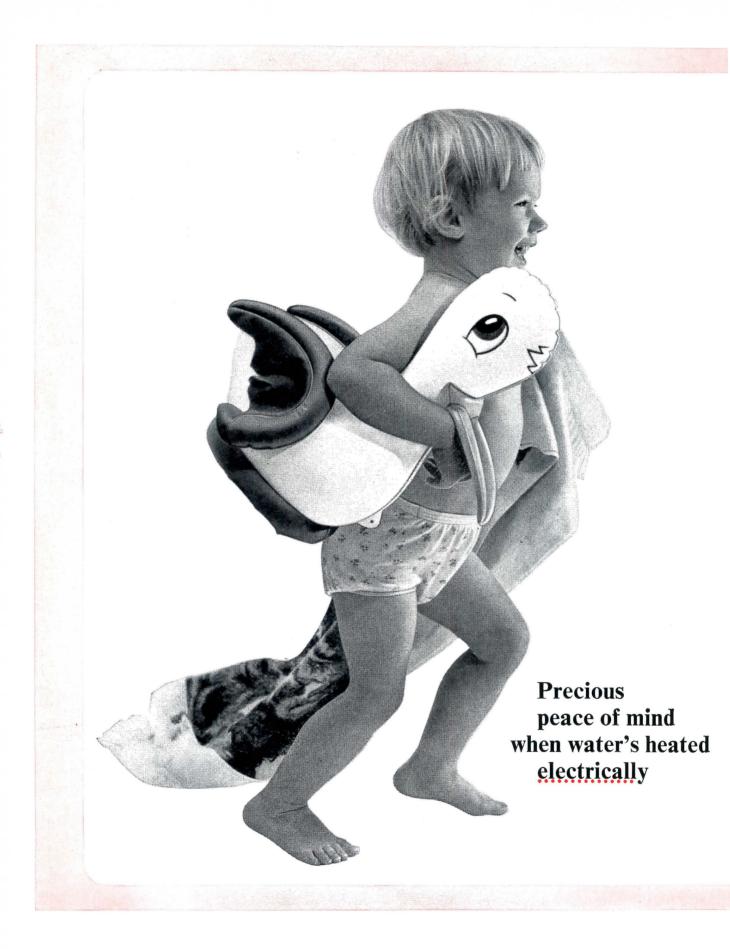
Vrana said the styrofoam performs two important functions. One is economic and the other is aesthetic. "Since the molds have relatively little weight they can be prepared and shipped to almost any part of the world," he said.

The sculptor also pointed out that the material is quite cheap and when the casting job is finished the molds are expendable.

"On the basis of these two things, plus the obvious advantages of being able to create artistically exciting sculptured panels, we should no longer be restricted to uninteresting design in our public buildings," he said.

The only maintenance on the panels will be a coat of silicone about every four or five years. The relief will probably be more prominent after the panels "age" for a while.

A TECHNIQUE FOR BEAUTY



There's No Match for Flameless **ELECTRIC WATER HEATERS**

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Cheaper, too! Electric water heaters cost less to buy, to install, and to use.

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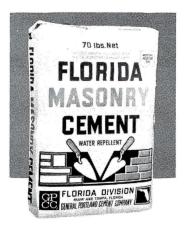
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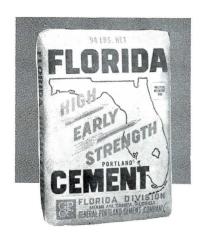
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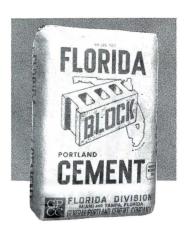
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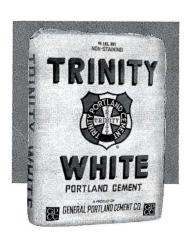


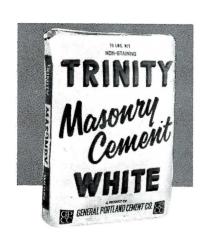












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General Portland Cement Company PLANTS AND OFFICES IN TAMPA AND MIAMI

Visit the Florida Industries Exposition, Exposition Park, Orlando, April 19-22, 1966.

Ever since the AIA announced that it had contracted with Princeton University for a study of educational programs that would better prepare the profession for its expanding national role in design of the total physical environment and had appropriated \$100,000 for this study, many questions have been asked as to procedure, scope, etc.

In an exclusive interview with Dean Geddes, your Editor obtained the following complete report.

BACKGROUND

For a good number of years spokesmen for the profession have been calling for the redesign of the academic training program for architects. The faults of the present educational system have been described in many, often conflicting, ways. But running through most of the commentary on architectural education is a widely shared belief that there is a mismatch between academic training and the actual task that faces the profession.

The task of the profession is no less than guiding effectively the complete rebuilding of our cities and towns in the coming decades. Architects must develop the competence that will make them a leading force in the creation of a more humane physical environment.

To develop a basic policy for educational change, the American Institute of Architects formed a Special Committee on Education in 1961. The report of this Committee, published in April, 1963, recommended that "a single group of professionals must be educated and qualified to assume central responsibility for the increasing present and future needs of the expanded urban planning concepts."

On March 15, 1965, the AIA asked Robert L. Geddes, now of the Princeton University School of Architecture, to undertake a program of research to carry out the recommendation of the Special Committee that specific new programs for architectural education be developed.

In a letter to Dean Geddes, AIA President A. G. Odell, Jr. stated, "the task of the research program . . . is neither one of image building or self-justification, nor one of choosing, absolutely, between the two approaches suggested by the Special Committee on Education, AIA, but rather to test new and bold ideas, new procedures, perhaps invent institutions where needed: to better serve the ultimate goal of a comprehensive, unified design profession, and the system of education to support such a profession at a high level of quality."

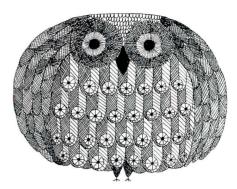
STATEMENT OF INTENTIONS

Strategy / The Architectural Research Unit at Princeton University will guide the development of a set of specific new educational programs which will help solve the key problems of architectural education (see Section III). These new programs will be based upon the coordination of clearly defined educational goals and educational methods. They will be developed in cooperation with schools presently granting professional degrees in architecture, and other schools engaged in education for the creation of the human environment.

The intention of this research is to improve the education of architects. This goal will be achieved only when changes in architectural education, as developed by this research, are adopted by schools. Thus the publication of a report containing recommendations is not seen as the end point of our work.

A group of schools will be asked by the research staff to test new curricula. Some should be ready to start in the fall semester of 1967. The results of these tests will be carefully monitored and reported.

It is essential to the research plan that the new programs be developed within the framework of the administrative



AIA Education Research Project

procedures, academic traditions and special strengths of the institutions which will participate. We recognize that no workable course structure can be imposed upon a school from without.

The Princeton research staff also plans to develop lines of communication that will encourage the cooperation and support of accrediting boards, registration boards and professional societies.

The Princeton research staff will strive to develop each change made by the participating schools into a highly visible experiment in education. This is a form of communication that will lead to the most rapid evolution of successful programs throughout the nation.

The participating schools will be asked to make all curriculum changes in the form of clear cut tests of hypotheses. All hypotheses will be coordinated so that they can be compared to hypotheses being tested at other participating schools...

It would be fatuous to expect that this program could develop a set of precise goals for architecture that would be agreed upon by all members of the profession. The outcome of a new educational program can only be evaluated objectively against the special set of goals preselected by the participating school. Discourse and debate concerning the ultimate value of a particular set of goals for architectural education will continue for many years. With the issues sharpened by our research approach, such debate can only be beneficial to the profession.

The central contribution of the program will be to help the schools to make the changes they want more rapidly and in a form that will insure that these changes eventually benefit all schools, the entire profession, and the society to whose changing needs they are the response.

Procedure / Each participating school will be asked to make clear and compatible statements of goals to be achieved by curriculum change. Such statements must be in a form specific enough to allow subsequent evaluation of results. They will have to prescribe in detail the skills and attitudes that an architect is expected to have. Writing goals in this form is an exacting task but it is the essence of any attempt to do research in education. Once established by a school, these goals will have to be matched with the most apt teaching methods. This combination of goals and teaching methods (or tools) will provide the basis for new course descriptions and finally for new curricular structures.

A rapid and complete feedback of the results of the experimental programs to all schools and the profession is intended. In this way successful innovation will be spread and the inevitable failures will not be frozen into the curriculum.

It should be clear that no attempt will be made to force the educational goals or methods favored by the research This article, reprinted from the January 1966 issue of the New Jersey Architect, is the result of an exclusive interview with the esteemed Robert L. Geddes, FAIA. Mr. Geddes is Dean of the School of Architecture, Princeton University, New Jersey. The vital study which is being understaken by this research project has been underway one year.



staff onto any of the participating schools. There will be ample opportunity to test our own ideas at Princeton. It will not be a useful experiment unless some quite different ideas are tested eslewhere.

Several objectives of the study go beyond academic training programs: it is clear that we can use and build upon studies done outside of our field. The project staff will seek the advice of leading minds in engineering, the arts and humanities, the behavioral sciences, the physical sciences, the research methodology as well as leaders in other fields of professional education . . .

SOME KEY PROBLEMS OF ARCHITECTURAL EDUCATION

The development of competence in the creation of formal order in the physical environment has always been the central concern of schools of architecture. The problems of architectural education are not caused by a lack of interest in the development of aesthetic sensibility to the physical environment. Instead, the problems arise because it has become so difficult for architects—practitioners, faculty and students alike—to apply their understanding of form in the context of today's society. The needs of the user have become more complex and diverse. Often, conflicting needs can be articulated by special interest groups in a way that was unheard of only a few decades ago. And the social, economic and technological processes through which the physical environment is built have also grown enormously in complexity...

The essential problem is that the schools are not turning out enough men to cope with the vast building program of the coming decades. Too few can make the formal skills they developed in their academic training a potent force in the creation of a better environment. Too many fail to develop the competence that will make them a vital force in the improvement of their communities. We suggest that today we must focus our energies on the problems outlined below.

- **A.** We must develop a more reliable methodology to identify and solve the environmental problems of today's more complex, urbanized society. This methodology must include workable techniques to:
 - Identify the broadest useful frame of reference for a profession.
 - 2. Clarify the priorities and values of the client, the user and the community.
 - 3. Program a complete and operational set of requirements in terms of human needs.
 - 4. Call forth all relevant data and information at the point of decision.
 - 5. Analyze the perceptual and conceptual order experienced by the user and the language of form that creates these.
 - 6. Assure the deployment of the skills and resources available through form and design that are most responsive to the known needs and values.

- 7. Evaluate form and design decisions against the known needs and values.
- **B.** We must develop means of communication and education that will make an improved design methodology operational on a much broader scale. To do this, we must develop more effective techniques to:
 - 1. Work closely and productively with other disciplines, not only in engineering but also in the sciences and the humanities.
 - 2. Explain the work of the architect to the general public.
 - 3. Recruit better informed, more aware students.
 - 4. Make the internship a more meaningful educational experience.
 - 5. Develop new teaching skills and knowledge in faculty members.
 - 6. Support research that will deliver useful information to education and practice.
 - 7. Develop more effective programs for continuing education of practitioners.
 - 8. Develop more useful methods of documenting, storing and retrieving information that will increase the reliability of our form and design decisions.
 - 9. Develop training programs that will increase the number and the competence of sub-professionals supporting the practice of architecture.

OUTLINE OF RESEARCH PLAN: AIA RESEARCH IN EDUCATION

- A. Recruit a group of schools of architecture to participate in the research effort. The new programs to be developed will be designed in collaboration with the schools to meet their specific goals. No attempt will be made to work out a single program that is universally applicable.
- B. Develop an extensive list of goal statements. These shall be in a form that will specify the abilities and attitudes an architect should be expected to have. The statements shall be specific enough to permit subsequent evaluations of achievement.
- C. Develop a comprehensive list of teaching tools, methods, and media applicable to professional education.
- D. Develop matching sub-sets of goals and tools with each of the participating institutions.
- E. Evolve new course specifications and schedules on the basis of the matching sub-sets selected by the participating schools.
- F. Test and refine the proopsed new programs developed in step B-E in a series of working sessions with consultants from the profession of architecture as well as from education, the sciences and the arts.
- G. Test and refine the proposed new programs in a series of discussions with institutions concerned with changes in professional education.
- H. Work with consultants to design a mechanism for monitoring and reporting the results of the test programs at the participating.

TIME SCHEDULE

MAY, 1966: Working Conference I.

AUGUST, 1966: Statements of educational goals and tools to be completed.

NOVEMBER, 1966: School programs and schedules to be completed.

JANUARY, 1967: Working Conference II.

AUGUST, 1967: Final report and recommendations to be completed.

SEPTEMBER, 1967: Testing of new programs to begin at some schools.

PERSPECTIVE

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WEATHER RESISTANCE

State Treasurer and Insurance Commissioner Broward Williams, who was featured luncheon speaker at the FAAIA's Seminar on Weather Resistance, receives an appreciation award from H. Samuel Kruse, FAIA. The award was a special presentation edition of "Urban Design: The Architecture of Towns and Cities," by Paul D. Spreiregen, AIA.

PHOTOGRAPHY AWARD TO BAER

Morley Baer, west coast photographer of architecture and nature, has been selected the recipient of the annual Architectural Photography Medal bestowed by The American Institute of Architects. Baer, a resident of Berkley, California, will receive his medal at the annual AIA Convention June 26-July 1 in Denver, Colorado.

COMPUTERS ARE TOPIC

Three South Florida Professional Groups are holding a one-day conference on Saturday, April 16, entitled "Computers for Managers and Engineers." The conference will be held at the University of Miami under the joint sponsorship of the Miami Chapter, American Institute of Industrial Engineers; Data Processing Management Association; and South Florida Technical Society's Council.

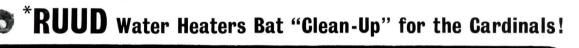
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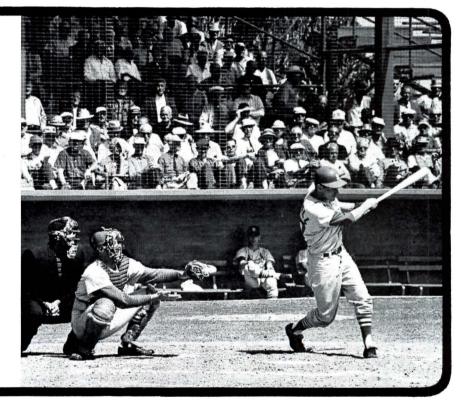
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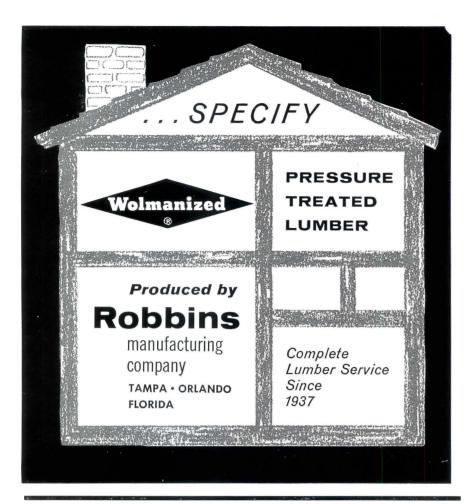
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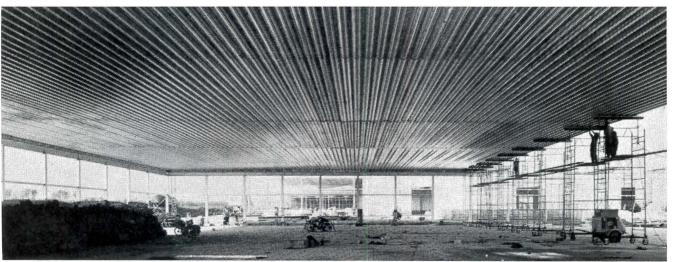
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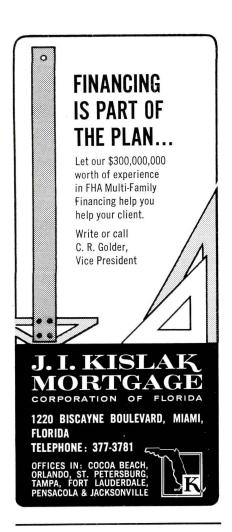
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ADVERTISERS' INDEX

Behlen Manufacturing Company

18

Florida Caterpillar Dealers

Inside Back Cover

Florida Concrete & Products Association

20

Florida Foundry & Pattern Works

19

Florida Gas Transmission Co.

16-17

Florida Investor-Owned Electric Utilities

10-11

Florida Municipal Utilities Association

7

Florida Natural Gas Association

6

Florida Portland Cement Division

13

J. I. Kislak Mortgage Corp. of Florida

19

Muzak Corporation

4

Portland Cement Association

3

Robbins Manufacturing Co.

18

Shelton, Ullmann, Smith & Streich, Inc.

18

Southern Bell Telephone & Telegraph Co.

12

F. Graham Williams Co.

19





CALENDAR

April 5

Florida South Chapter Convention Committee Meeting—4 p.m., 550 Brickell Avenue, Miami (offices of Herbert Johnson & Associates).

April 7

FAAIA Convention Committee Meeting—10 a.m., 550 Brickell Avenue, Miami (offices of Herbert Johnson & Associates).

April 15

Deadline for registration for Design Concept Seminar.

April 19 - 22

Florida Industries Exposition— Orlando, Florida.

April 22

Design Concept Seminar—Sponsored by Mid-Florida Chapter of the AIA and FAAIA — Robert Meyer Motor Inn—9:30 A.M.

April 23

FAAIA Board of Directors meeting — Robert Meyer Motor Inn, Orlando, Fla.

May 21

Council of Commissions meeting —Tampa, Fla.

June 4

FAAIA Board of Directors meeting — Sarasota, Fla.

June 26 - July 1

AIA National Convention—Denver, Colorado.

July 30

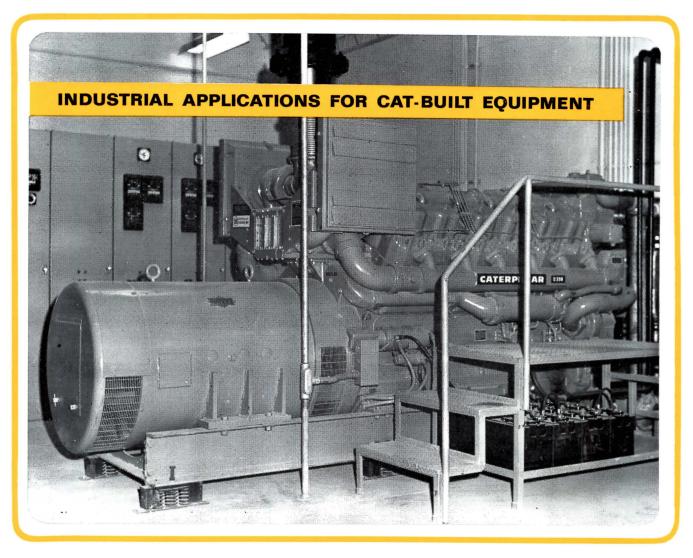
Council of Commissions meeting —Miami, Florida.

August 13

FAAIA Board of Directors meeting—Tallahassee, Fla.

October 5 - 8

52nd Annual Convention, Florida Association of the American Institute of Architects — Deauville Hotel, Miami Beach, Fla.



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Return Requested THE FLORIDA ARCHITECT 3730 S. W. 8th Street Coral Gables, Fla. 33134 Accepted As Controlled Circulation Publication at Miami, Fla.

JOHN JOHANSEN, AIA, well-known architect throughout the country, will be one of the participating architects at the forthcoming Design Concept Seminar on April 22 at the Robert Meyer Motor Inn, Orlando, Florida. Robert C. Broward, AIA, of Jacksonville, and Gene Leedy of Winter Haven are the other two architects

who will present projects.

In addition to the above architects who will serve on the Design Advisory Panel, two other architects will take their places on the panel. They are: James T. Lendrum, AIA, Head of the Department of Architecture, University of Florida, who will be the panel moderator, and Mark Hampton, AIA, a member of the AIA Committee on Aesthetics.

The Design Concept Seminar is a closed-door session limited to practicing architects, to present critical analyses and candid discussion of the development through schematic stages of well-designed projects, and thereby to inspire architects to devote more time, care and thought to conceptual design.

Attendance at this important educational seminar sponsored by the Mid-Florida Chapter, AIA, and the FAAIA, is limited to 75-100. The registration fee is \$6.00 for FAAIA members, which includes cocktail and lunch. The March issue of CONTACT will contain a registration form for your use to pre-register. Members are re-

quested to pre-register prior to April 15.

PROGRAM

9:30 A.M. Coffee

10:00 A.M. Welcome — James Deen, President, FAAIA

Architect: John Johansen, AIA, New York, N. Y.

Project: Theatre for the St. Charles Redevelopment

Area, Baltimore, Maryland

12 Noon Cocktails

12:45 P.M. Lunch

Speaker: State Representative Robert Alligood

Architect, Robert Broward, AIA, Jacksonville, Fla. 2:00 P.M.

Project: Dr. Albert Clark Residence.

St. Johns Bluff, Jacksonville

3:30 P.M. Architect: Gene Leedy, Winter Haven, Fla.

Project: Multi-Story Office Building, Lakeland, Fla.